



**THE CHANGES IN APOLLO'S NARCISSISTIC
TRAITS IN RICK RIORDAN'S
*THE TRIALS OF APOLLO: THE HIDDEN
ORACLE AND THE DARK PROPHECY*
(BOOK ONE AND BOOK TWO)**

**A FINAL PROJECT
In Partial Fulfillment of the Requirements
For S1 Degree in Literature
In English Department, Faculty of Humanities
Universitas Diponegoro**

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SEMARANG
2020**

PRONOUNCEMENT

With all sincerity, I asseverate that I have compiled this project by myself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. Moreover, I also want to put an emphasis on the fact that I did not quote any material from other existing journals or papers except for the references cited.

Semarang, 24th January 2020

Julia Martayani

MOTTO AND DEDICATION

“Just remember, you can do anything you set your mind to, but it takes action, perseverance, and facing your fears.”

Gillian Anderson

*This project is dedicated to
myself, my family, and those
who have supported me.*

APPROVAL

**THE CHANGES IN APOLLO'S NARCISSISTIC TRAITS IN
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ACKNOWLEDGMENTS

Praise be to the Enlightened One for his guidance and blessing so that I can accomplish this project entitled “The Changes in Apollo’s Narcissistic Traits in Rick Riordan’s *The Trials of Apollo: the Hidden Oracle* and *the Dark Prophecy (Book One and Book Two)*.” On this occasion, I would like to express my gratitude to the people who have contributed to the completion of this project.

First, I would like to send my deepest gratitude to my project advisor, Drs. Siswo Harsono, M.Hum.; without his guidance and helpful correction, this project would not be accomplished. Furthermore, I would also like to extend my thanks to the following people:

1. Dr. Nurhayati, M.Hum., as the Dean of Faculty of Humanities, Universitas Diponegoro;
2. Dr. Agus Subiyanto, M.A., as the Head of English Department, Faculty of Humanities, Universitas Diponegoro;
3. All of the lecturers in English Department, Faculty of Humanities, Universitas Diponegoro who helped me gain insights on things beyond the academic world and shared their knowledge and experiences;
4. My family: my parents Alfian and Ernawati, my sister Silvia, my brother Ivan, and my aunt Supin. Thank you for your never-ending love and support. You are my biggest motivation to keep going and finish this final project.

5. My friends in English Department 2016. Thank you for the words of encouragement.
6. My seniors in English Department, particularly kak Kania M. Paramahita. Thank you for the helpful guidance and for sharing your knowledge.
7. My best friend and music buddy, Alif Zidane M. Thank you for always appreciating me when no one else did and for constantly giving me encouragement and assurance.
8. My close friend, Nabilah Nisrina. Thank you for always being all ears to my stories and rants.

I am well-aware that nothing is perfect; this project is no exception. Hence, I would be glad to receive any constructive criticism, advice, and recommendation for improving this project. I hope that this project will give insights on narcissism to the readers.

Semarang, 24th January 2020

Julia Martayani

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ABSTRACT

Narcissism is a personality disorder and can be manifested by fictional characters, one of which is Apollo in Rick Riordan's *The Trials of Apollo* series. In this project, the writer intends to analyze how narcissistic features are shown by Apollo and how his narcissistic character starts to change and affect others. The writer uses textual and contextual methods for analyzing this paper. For gathering data, library research method is implemented. The theories used are characters, characterization, and point of view for the intrinsic theory and narcissism for the extrinsic theory. The main result of this paper is that Apollo is proven to show three signs of a narcissist. Those signs are: lacks penetrability, rejects interpretation, and has low empathetic capacity. However, he also shows signs of change, such as becoming more compassionate and caring. In summary, Apollo's narcissistic characteristics gradually change as the story progresses.

Keywords: character; characterization; point of view; narcissism

INTRODUCTION

1.1 Background of the Study

Mythology is often adapted or used as a foundation for writing fiction. Abram (1999) states that, as asserted by several modern writers, mythology is fundamental to literature. Many writers, including James Joyce, T.S Eliot, and Eugene O'Neill, have intentionally created their works based on ancient myths pattern (p. 171). One of the well-known and modern young-adult authors, Rick Riordan, writes stories specifically based on mythology. One of his works which is based on Greek mythology is *The Trials of Apollo* series. It includes one of the gods, Apollo, as the protagonist.

Narcissism, a personality disorder, can be manifested by anyone including fictional characters. A narcissistic character is identified by lacking in penetrability, rejecting interpretation, and having a low empathetic capacity (Schwartz-Salant, 1982, pp. 37-39). The writer finds that Apollo shows those features. In addition to those three features, the writer will expound more characteristics of narcissism which Apollo also possesses in the analysis chapter.

The writer chooses to use only the first two novels of the pentalogy, entitled *The Hidden Oracle* and *The Dark Prophecy*, respectively, considering that those two books provide enough data for achieving the objectives of this study.

Furthermore, the writer finds that nobody has explored the topic of narcissism in *The Trials of Apollo*. After thorough research, she has found five

studies that uses the first novel as the object of study, and has found none who uses the second novel. The writer will briefly describe the previous studies as a means to provide evidence for the originality of this final project.

The first study is a journal article written by Dewi Savitri Permatasari and published in 2017. The title of the article is “Neo-Mythologism and the Individuation Process of the Contemporary Character of Apollo in Rick Riordan’s *The Trials of Apollo: The Hidden Oracle*,” which describes the process of Apollo’s character development using theories of myth and Carl Jung’s personality psychology.

The second study is a thesis written by Dede Hermawan in 2018, titled “*Representasi Simbol Dewa pada Tokoh dalam Novel The Trials Of Apollo: The Hidden Oracle Karya Rick Riordan.*” Hermawan aims to illustrate the symbolic portrayal of the Greek pantheon with the corresponding characters that appear in the novel.

The third study is a thesis written by Pingkan Ayu Prameswary in 2018, titled “Bringing Greek Mythology Into American Story: A Formulaic Analysis of Rick Riordan’s *The Trials of Apollo: The Hidden Oracle*.” Prameswary explains how Greek mythology is introduced into American culture and how they are correlated.

The fourth study is a thesis written by Gatot Wikanto in 2019, titled “The Messages Revealed through Apollo’s Conflict in Rick Riordan’s *The Trials of Apollo* book one *The Hidden Oracle*.” Wikanto aims to discover the messages reflected in the conflicts which Apollo faced.

The fifth study is a journal article published in 2019 and written by Bintang Sukmajati and Patricia Angelina with the title of “Poetry Translation Acceptability on *The Trials of Apollo: The Hidden Oracle* Novel.” This article uncovers the scope of acceptability of the poetry translations consisted in the novel using Larson’s theory of translation acceptability.

Based on the previous studies, it is clear that those studies tend to focus on the protagonist of the novel and the use of a modern setting. The writer notices that the topic of psychology, particularly on narcissism, is not given much attention. Therefore, in this study, she intends to describe how narcissism is portrayed in the novel. This project is written in hopes that the readers will comprehend the narcissistic character which is portrayed by Apollo.

1.2 Objectives of the Study

The objectives of the study are as follows.

1. To show the narcissistic features manifested by Apollo in *The Trials of Apollo* book one and book two;
2. To explain the reasons for Apollo’s change in his narcissistic character; and
3. To depict the effect of Apollo’s change in his narcissistic nature.

1.3 Scope of the Study

This study is limited to analyzing the characters, characterization, and point of view for the intrinsic elements; and narcissistic traits depicted by the protagonist of the novel series, Apollo, for the extrinsic element.

BIOGRAPHY AND SYNOPSIS

2.1 Biography of Rick Riordan

Rick Riordan is a teacher and an American and Young Adult fiction author. He is doubtlessly best known for his outstandingly famous *Percy Jackson and the Olympians* series. It is a story combining Greek mythology with contemporary characters and settings. His writing career started with *Tres Navarre*, a mystery series. He started writing in Young Adult genre ever since his son, Haley, requested bedtime stories revolving around Greek mythologies.

Riordan made a sequel to *Percy Jackson and the Olympians* series, called *The Trials of Apollo*, which includes *The Hidden Oracle* (2016), *The Dark Prophecy* (2017), *The Burning Maze* (2018), and *The Tyrant's Tomb* (2019) (*Encyclopædia Britannica*, 2019, para. 1, 3-5).

2.2 Synopsis of *The Trials of Apollo* book one and book two

The first book starts with Apollo being sent to Earth as punishment by Zeus; to make it worse, he was turned into an average-looking mortal. Apollo felt miserable when he perceived that he had lost his powers and form; he hated his looks and the weakness of the mortal body. He wanted to regain his powers and form as soon as possible; and in order to do that, he had to complete quests given by a demigod as his master.

He later met Meg McCaffrey, a carefree and upfront teenage girl and a demigod, who decided to help him after knowing that she could be his master. Then, they set off on a journey to find the hidden Oracle called the Grave of Dodona, where they would receive a quest. During that time, Apollo hated his current form more because he felt useless during a fight. He also experienced feelings he never had before, such as fear of death, compassion for others, and feeling of guilt. He began to understand humans and their emotions. Apollo started to change eventually due to Meg and the people surrounding him. He grew to care about Meg more as they spent more time together.

However, his traits did not change consistently, because he would still be self-centered sometimes. He would still admire his godly form and powers and told everyone he met that he was “the Apollo” so they had to respect him even though his current appearance was a mortal.

In the second book, Apollo met new companions as he started another journey. He also met his old friends, which made him feel jealous because they were boasting about their powers while knowing that Apollo had lost his. However, during this journey, Apollo managed to get his powers back although it was only for a brief moment. He was starting to become confident about his current form but felt down again when he realized he could not be as strong as he used to be. Meg helped him feel better by believing in him. At the end of the book, they both got another prophecy that was appointed to Apollo.

RESEARCH METHODS

3.1 Method of Data Collection

In collecting data, the writer applies the library research method to obtain data and references. According to George (2008), library research is an observation involving facts, unknowns, hypothesis, meticulously applied rational procedures, validation, assessment, reiteration, and an analysis of findings that broadens comprehension (pp. 22-23). The writer chooses this method since it is the most effective way to search for qualitative data. The research for this study is qualitative since it does not involve any measuring (quantifying) and analyzing numerical or statistical data. This method is appropriate for the study as it discusses literary theories.

The primary source for this study is the first two books of Rick Riordan's *The Trials of Apollo* pentalogy. As for the secondary sources, she used the World Wide Web for finding the biography of the author and references for particular terms, online journals and repositories for discovering and referencing previous studies, and e-books for obtaining textual and contextual theories which are to be referenced in this study.

3.2 Research Approach

For analyzing the novels, the writer uses a psychological approach. Psychology is the study of how the human mind works and how it affects a person's behavior (*Cambridge Dictionary*). By using this approach, the writer intends to observe the protagonist's behavior, thoughts, and feelings. The psychological theory used in particular is narcissism. Narcissism is a personality disorder which is identified by having a pervading pattern of pompous superiority, need to be admired, and deprivation of empathy (Campbell & Miller, 2011: 14).

The reason the writer chooses to use narcissism theory is that she discovers that the protagonist in the novel shows apparent signs of narcissism and she also finds that no study has been done yet that applies narcissism theory to analyze the novels. In addition, the writer also analyzes the intrinsic elements in the fiction, namely the characters, characterization, and point of view in order to support the analysis of the extrinsic element.

THEORETICAL FRAMEWORK

4.1 Intrinsic Elements

4.1.1 Characters and Characterization

A character is a person in a fictional work with definite qualities which is described with types instead of personalities (Holman, 1982, p.74). There are many types of characters in literature, but for the purpose of this study, the writer will only mention six types of characters.

A protagonist is the major character with an important role in a story and is able to gain the reader's sympathy and interest (Holman, 1985, p. 355). Meanwhile, a confidant(e) is a character with a minor role, intended to aid the protagonist (Abrams, 1999, p. 46).

In regard to character development, there are dynamic and static characters. Dynamic characters are those who progress due to actions they went through (Holman, 1985, p. 76). Static characters are those who almost have no change throughout the action progress (Holman, 1985, p. 426).

Based on their qualities, characters can be flat or round. A flat character is identified by their simple and non-individualizing qualities (Abrams, 1999, p. 33). Meanwhile, a round character has a complex personality which makes them similar to real-life persons (Abrams, 1999, p. 33).

Characterization is how the author tells the aspects of the characters in his or her story so that they appear as real persons within limitations (Holman, 1985,

p. 75). There are two methods of using characterization: direct and indirect. Direct method is the presentation of the characters' disposition through description or comment, whereas the indirect method is the presentation of characters' disposition through their actions, speech, or appearance (Baldick, 2001, p.37).

4.1.2 Point of View

Point of view can be defined as the position that appears to make us feel as if we experience the events in a story (Baldick, 2001, p. 198). There are three types of point of view, but the writer will only describe one for this study's purpose, that is the first-person point of view. The first-person point of view usually restricts the story by only showing the narrator's knowledge and experience. Thus, the readers will be unable to access other characters' thoughts (Baldick, 2001, p. 198).

4.2 Extrinsic Element: Narcissism

Schwartz-Salant (1982) states that narcissism is commonly known as excessive self-love with an indifference that rejects the need for someone else (p. 9). Meanwhile, according to Lowen (1985), narcissism is a personality disorder characterized by an embellished investment in one's image of the self (p. 3). Narcissists only love their image, not their real selves (p. 33).

4.2.1 Features of the Narcissistic Character Disorder

Schwartz-Salant (1982) states that there are features that usually appear in a narcissistic character. For the purpose of this study, the writer only chooses to take three features which are apparent in the character that will be analyzed later.

4.2.1.1 Lacks Penetrability

By lacking penetrability, it means that people who interact with a narcissistic person usually experience being kept away and pushed back. Narcissists are often dominant and always refer everything to them.

4.2.1.2 Rejects Interpretation

The interpretations here refer to ideas, thoughts, and advice. When narcissists are given interpretations, they are usually distorted or have little effect. They may be totally disregarded or rejected; accepted with enthusiasm at first, but then will be forgotten; or received and selectively adjusted to inflate or deflate the self-concept.

4.2.1.3 Low Empathetic Capacity

Narcissists are empathetically hard to reach, so they would act cruel and self-centered even when they are in situations that ask for the smallest degree of empathy, even when they show empathy, it could hold sadistic purposes (Schwartz-Salant, 1982, pp. 37-39).

4.2.2 The Reversal of Narcissism

Symington (1993) states that it is possible for someone to change their narcissistic trait, with the requirement that the narcissism is a choice (p. 81). The narcissistic situation starts to reverse when the person starts to think that changing is an option (p. 91). However, it should be noted that even though others can help the narcissist change, it should be him/her who should make the actions (p. 94).

ANALYSIS

5.1 Intrinsic Analysis

5.1.1 Characters and Characterization

5.1.1.1 Apollo

Apollo is both the protagonist and the narrator in *The Trials of Apollo*. He is the God of Prophecy, Plague, Archery, Healing, and Music (Riordan, 2016, p. 14). In the story, he is dumped into the Earth as a 16-year-old mortal named Lester Papadopoulos. Apollo's physical appearance is directly described through his exposition as the narrative is in his point of view.

I looked about sixteen. My medium-length hair was dark and curly—a style I had rocked in Athenian times, and again in the 1970s. My eyes were blue. My face was pleasing enough in a dorkish way, but it was marred by a swollen eggplant-colored nose (Riordan, 2016, p. 17).

He hates his mortal form and denies being called average, but he admits that average is now the perfect term to describe him (Riordan, 2016, p. 18). Nevertheless, he would still call himself handsome in his narrative often. He has the habit to tell himself that he is beautiful and that everyone loves him (Riordan, 2016, p. 105). This shows his denial of his current physical form and insists that he still has handsome features.

Apollo is a dynamic and round character. He is the character that undergoes a drastic development compared to the other characters. This can be proven by how his traits and behavior changed gradually. These changes can be

seen from how he used to be very self-centered (prioritizing only himself) then turning to be quite considerate, although his consideration is very subtle.

Apollo shows selfishness when he expects that his problem should be solved before anything else. This trait is shown through his narrative, “I will admit I felt a bit impatient. We had not yet addressed the most important issues—*mine* (Riordan, 2016, p. 56). This excerpt shows how Apollo expects that he should always be prioritized before others and he does not seem to care about others’ problems.

However, Apollo begins to change when he forms deeper bonds with his children. He shows a feeling of compassion through his action and words. When his children have gone missing, Apollo has the urge to find them. “I had no choice. I had to find my children...*my friends*,” (Riordan, 2016, p. 91).

Based on the analysis, it can be seen that Apollo is represented as bad when he is a god, and good when he is a human. This negative portrayal of Apollo as a god in this novel series is based on the characterization of Apollo in Ovid’s *Metamorphoses*. He is portrayed as reckless due to his impulsive actions and decisions, and incompetent due to his inability to save the people that need his help. An example of this is when Apollo mindlessly swears an oath to grant his son, Phaethon’s wish, which would later lead him to his death. Apollo could not do anything to save him as he has already made a promise (Ovid, 2004, pp. 79, 92). Another action that shows his incompetence and irresponsibility is when he caused the death of his lover Hyacinthus and is unable to save him (Ovid, 2004,

pp. 417-418). To sum up, it can be said that Apollo is regarded as a careless and unwise god.

It can be concluded that Apollo has depth in his personality as he possesses more human qualities over time. He used to be ruthless, fearless, and proud when he is a god, but when he turns into a human, he starts to experience the feeling of empathy and compassion.

5.1.1.2 Meg McCaffrey

Meg is a teenage demigod who becomes Apollo's master in the story. Her appearance, as described by Apollo's perspective, is "small and pudgy, with dark hair chopped in a messy pageboy style and black cat-eye glasses with rhinestones glittering in the corners" (Riordan, 2016, p. 13). She has tremendous power in manipulating plants, owing to the fact that she is the daughter of Demeter, the Goddess of Agriculture (Riordan, 2016, p. 67).

She is a confidante to Apollo since she is a minor character but gives a huge impact on Apollo. Apollo feels empathy and love towards Meg, which is notably unusual recalling that Apollo rarely cares about someone else—a human above all. In his narrative, he says that he would face any danger just to see her again and save her from her evil stepfather Nero (Riordan, 2017, p. 8). This proves that Apollo cares about her that he would put his life on the line for her.

Meg is a static and flat character; her character development is not shown since the story is narrated in Apollo's point of view. She does not have very complex personalities. Her most apparent traits are fearless and straightforward. Her fearlessness is shown through her actions, when Apollo and Meg encounter

an enemy and Meg does not run away. Instead, she unknowingly summons her power to help Apollo (Riordan, 2016, p. 38). Her bravery is also described directly by another character, Chiron, who says that she “showed great bravery in the woods” (Riordan, 2016, p. 52). Meanwhile, her straightforwardness is shown in her dialogues. Most of the time, she would ask questions without any sense of consideration. An example of this is when Apollo and Meg are in Chiron’s office, and Meg keeps questioning everything Apollo and Chiron are discussing about (Riordan, 2016, pp. 53-56).

5.1.2 Point of view

The novel series is told in the first-person narrative by Apollo, which means that the story is limited to his feelings and thoughts. This point of view shows the narcissistic traits of Apollo, some of which are self-centered and prideful. The readers can clearly see that he often disregards others’ opinions and ideas by counteracting them, but he only kept them in his thoughts. This can mean that the characters in the story do not know or realize that Apollo is a narcissist.

An example of this is when Percy Jackson is talking about his family and Apollo responds with “I see,” but in his narrative he says, “in truth, I didn’t see. I wanted to get back to talking about my problems. I was impatient with Percy for turning the conversation to himself” (Riordan, 2016, p. 25).

From his narrative, Apollo mostly talks about himself and often boasts about his great powers to the readers, though he did not have them in his current form. He seems to try to convince people and the readers that he is still a great, powerful, and handsome god.

“I stood up straight, hoping Cade and Mikey would be intimidated by my regal bearing and divine beauty ... ‘I am Apollo,’ I announced. ‘You mortals have three choices: offer me tribute, flee, or be destroyed,’” (Riordan, 2016, p. 11). In this excerpt, the readers can see how Apollo is certain that people would admire his beauty even though he has an average appearance of a mortal. Moreover, from his statement, it is clear that he tries to intimidate others by mentioning his name and giving an ultimatum.

5.2 Extrinsic Analysis: Narcissism

5.2.1 The Depiction of Narcissism in Apollo

5.2.1.1 Lacks Penetrability

This trait is apparent in Apollo because he appears to keep changing the subject to himself. He feels the need to be prioritized and thinks that everyone should be talking about him and his problems. In his narrative, he shows how he wants to be the center of attention. One scene that proves this trait is when Percy is talking about his problems, Apollo thinks that he should be the one talking about his problems. Apollo is becoming impatient with Percy who is talking about himself (Riordan, 2016, p. 25).

Apollo also lacks the thought of putting others’ problems first. One time when he discovers that some of the campers have gone missing, he ignores it and wants to talk about his problems instead. He feels as if he is the most important person whose problems should be taken care of first. He says that their priority should be helping him regain his godly power and form first, then, he would help them look for the missing campers (Riordan, 2016, p. 56).

It can be clearly seen that Apollo continues to refer everything to him, even when it has nothing to do with him. This might be one of gods' trait, as they are divine beings, they would want to be served first before everything else.

5.2.1.2 Rejects Interpretation

Apollo is in huge denial when he perceives that he has lost all his divine powers, including his archery skills. When his daughter, Kayla, encourages him that he could still shoot an arrow, he rejects the fact that he could only shoot like a normal human.

Kayla took a deep breath ... "You can do it, Dad. You're already good ... You'll get better." I was tempted to laugh. How could I get used to being merely good? Why would I strain myself to get better when before I had been divine? "No," I said bitterly (Riordan, 2016, p. 75).

From the quotation above, the readers can see that Apollo has taken Kayla's support as an insult. It shows that he still keeps his pride as a god and is afraid of getting ridiculed by others because he cannot shoot an arrow even though he is the God of Archery. So, instead of showing his incapability, he would rather stop doing anything that would hurt his pride.

Other advice that is given to him is also rejected by him harshly because he thinks that as a god, he should not get any advice from anyone below him. Apollo actually knows very well that he is now a mortal too, but he does not want to admit that he has no more divine powers and keeps hoping that he would get them back soon. He would get upset whenever someone tells him not to hope too much to regain his powers.

The reason for the rejection might be because he wants to keep his self-image as a god, not his current self as a human. He cannot accept his mortal form

because he feels weak and fearful of everything that previously never scares him as an immortal. This shows that he is afraid of death, something that a god would never consider. However, he would never admit that he is afraid when someone asks him.

5.2.1.3 Has Low Empathetic Capacity

Based on Apollo's narrative, the readers can see how he has low empathy. One scene that shows this trait is when he reminisces the time when his son, Trophonius, is begging to him to save his dying brother Agamethus, but he does not care at all and let Agamethus die. He ignores Trophonius' prayer which requests Apollo to take Trophonius' life instead of Agamethus' (Riordan, 2017, p. 52). Apollo thinks that Trophonius is a disgrace because of what he did and that he has already given Trophonius a privilege by being a son of a god.

In his narrative, Apollo also realizes that he used to be very cruel as he wanted sacrifices and sent off people on quests, which often lead them to their deaths, yet he felt no remorse (Riordan, 2016, p. 149).

This can be perceived as one of the gods' traits. Since they are immortal and would never experience deaths, they could not understand the feeling of fear of death and thus, they would show no sympathy to those who risk their lives.

5.2.2 The Causes of the Changes in Apollo's Narcissistic Traits

5.2.2.1 Meg McCaffrey

Meg contributes quite a lot to Apollo's trait changes. As the person closest to Apollo during his stay on Earth, she is somewhat attached to Apollo and vice versa. In the process of the story, Apollo eventually gets emotionally attached to

her. It is apparent that he really cares about Meg. One scene that shows this is when Meg was captured by Nero and Apollo urged to save her. He even ignored his current condition, as he was still weak and had not retrieved his powers back. He promised himself to save Meg first even though he could be killed anytime by the curse of the River Styx (Riordan, 2016, p. 127).

Meg is also a supportive friend in her own way. The most important thing is that she believes in him when he does not. That makes Apollo feel better about himself, in that he is still helpful even though he is a weak mortal as he has claimed.

5.2.2.2 Other Characters

When Apollo first entered Camp Half-Blood, he does not consider the demigods there as his friends. He does not even bother to help when he is told that some of them have gone missing. However, as he spends some time at that place, he begins to get to know more about them, especially his three children. He eventually sees them as a father should see their children; he becomes more caring. This does not happen naturally of course. He is fond of them only after they have showed him how much they care about him.

His self-centered trait changes into a more caring one when he discovers that his children along with other demigods have gone missing. He immediately feels the urge to find them. This shows that he cares about them. From this action, it can be seen that Apollo starts to consider others first before himself.

Another character that causes Apollo to change is Britomartis, the Goddess of Nets and Traps. When Apollo first encounters her, he feels inferior because he

is no longer at the same level as her, and she makes him do a quest for her which he could not refuse. That is the moment he understands how humans feel when they are given quests.

Because of Britomartis, Apollo promises to himself that he would not ask humans to do deadly quests anymore for him, as he previously did when he was a god (Riordan, 2017, p. 46). This shows that he starts to feel sympathy for others because he has finally experienced the same thing.

5.2.3 The Impacts of the Changes in Apollo's Narcissistic Traits

Ever since Apollo has started to change, he begins to know when to put others before himself. He would try to save and help others when they were in danger. He does not see others as troublesome very much anymore, though he would feel annoyed sometimes.

Apollo has also started to treat himself better. Previously, he would always compare his current mortal self to his former godly form. He used to describe himself as “a weak, tiny mortal cowering in the darkness,” (Riordan, 2016, p. 86). He has started to accept the fact that he is a human, and that he no longer has immortal abilities. Apollo does not let that fact make him feel bad about himself anymore, as he starts to get stronger physically and mentally.

In the end, his changes are not drastic so he would still show the narcissistic traits sometimes, but the fact that he is beginning to show his compassionate and empathetic side as the story progresses, affects how he thinks of himself and others.

CONCLUSION

The Trials of Apollo: the Hidden Oracle and *the Dark Prophecy* are a story revolving around the God of Archery and Sun, Apollo, who had been sent to Earth due to an accusation and became a mortal. In order to regain his godly form and powers, he needed to complete various quests. Since the beginning of the story, Apollo shows features of narcissistic traits. However, as his journey went on, he started to change to become more caring, empathetic, and more humane. This study focuses on portraying the narcissistic traits that Apollo has and how those traits change and affect him and other characters.

Before analyzing the extrinsic element, narcissism, the writer tries to observe the intrinsic elements first and realizes that the characters are the focal point. There are two characters who have important roles, they are Apollo and Meg. Apollo, as the narrator and protagonist, is a dynamic and round character. Meanwhile, Meg as Apollo's confidant is a static and flat character. In addition, the point of view is also important. The story is narrated in first-person by Apollo, and it really shows Apollo's personality, thoughts, and his attitude towards others.

Moving on to the extrinsic analysis, the writer finds that Apollo shows three apparent signs of a narcissistic character. Nevertheless, he starts to change gradually due to his circumstances and the people close to him. This change affects him in that he is starting to accept his current state and lower his ego to save someone other than just himself.

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